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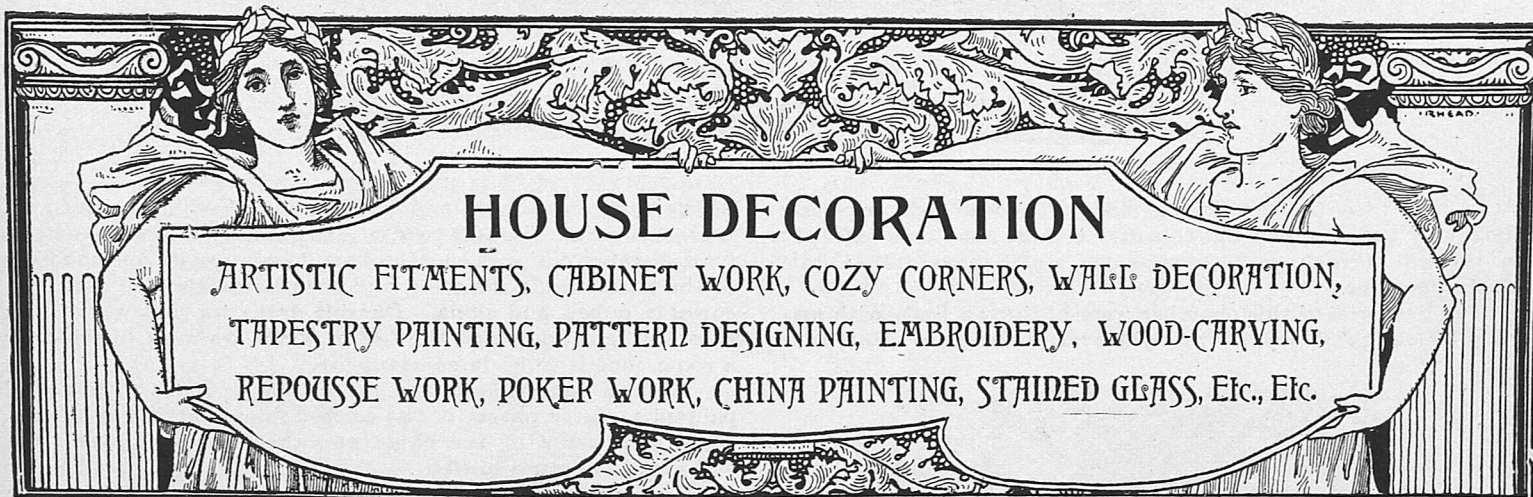
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IN a tiny box of a house, the home of a San Francisco artist, I found so many quaint devices for comfort and arrangement of furniture, that I am prone to tell the readers of the DECORATOR AND FURNISHER about them. This woman artist believes that beauty and cheapness go hand in hand, and that no one, be she never so poor, need be surrounded by articles that jar on one's sense of beauty and appropriateness. She declares that it is not more money our women need to beautify their homes, but more ingenuity.

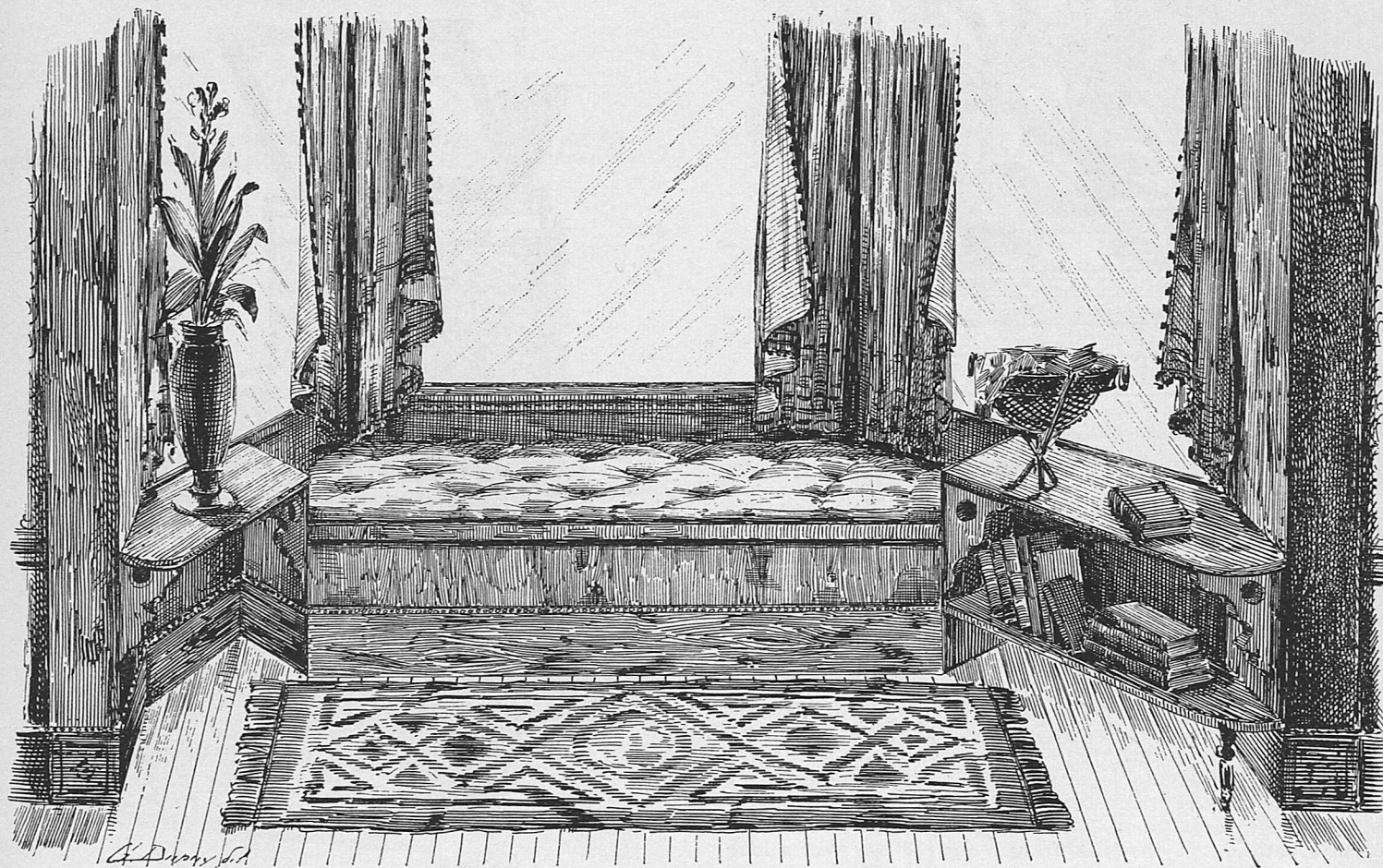
It is unfortunate that abundant means and inartistic taste are too often found together. Plenty of money means, in too many cases, but the buying and huddling together of a lot of articles,—each one good perhaps, and artistic by itself,—that swear at each other in good round terms. It must be remembered that the honesty of material and the uses which it serves should never be concealed under complex decoration.

framed in a broad piece of redwood, with flower carvings at the corners.

A small window with an undesirable outlook, was made quite ornamental by a thin curtain which shielded the upper half, and a lattice made of rich, wide redwood strips, sawed very thin, over the lower half; the ledge was widened to make a shelf, upon which stood an old bronze incense burner and two small flower vases.

The bay window in the dining-room had a cushioned seat across the center with shelves at the sides, for the holding of books, papers, work-basket, etc. All this woodwork was left unpainted and unvarnished, as was that of the oak dining-chairs. A vigorous rubbing with sandpaper every few days removed any accumulation of soil and kept the color good.

A small conservatory was made of another window in the dining-room. The upper part was covered with lattice; a shelf



SEAT WITH SHELVES IN DRAWING-ROOM BAY WINDOW.

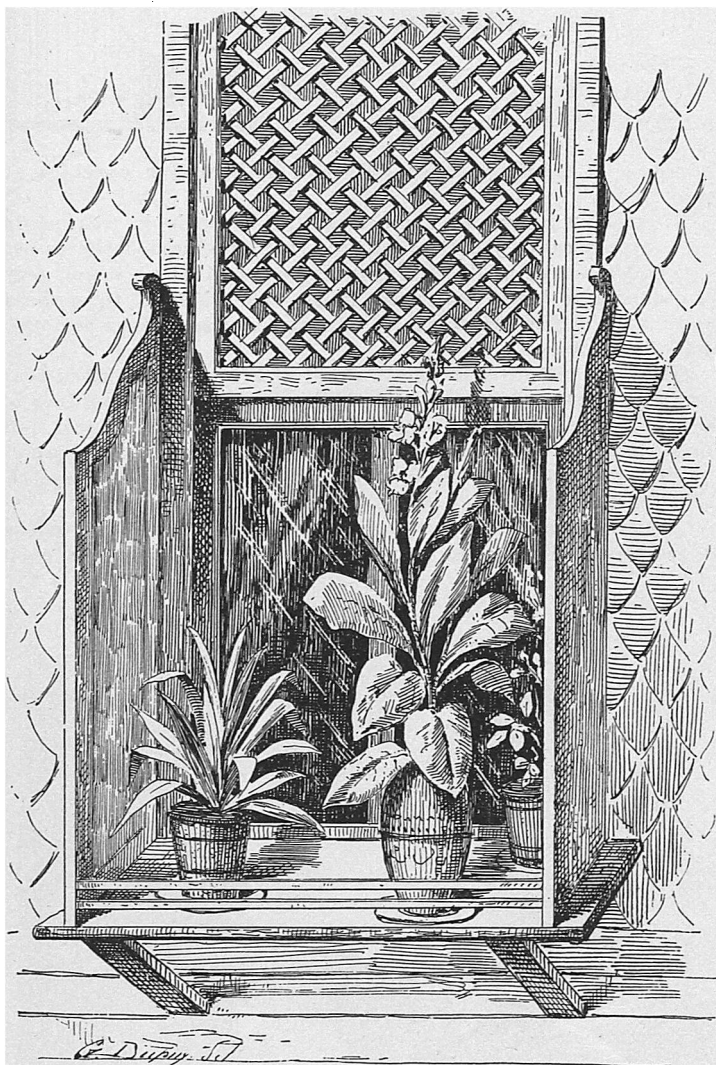
In this lovely home nature and art were combined to give a most charming effect; there was nothing lacking, and yet not one thing too much. The square window in the drawing-room was fitted with a low seat, cushioned and filled with soft pillows. Around two sides of the room were built low book-cases, of finely grained redwood; these held drawers for engravings, pigeon holes for music, books, &c., while the broad shelf on the top held all sorts of old pieces of bric-a-brac and old curios. There was no stain or paint on the book-case—the wood was left in its virgin purity. A large mirror over the mantel was

built over the ledge, and two pieces put up the sides; the lower half of the window was hung on hinges and turned outward for a roof, the sides being made of glass also; this did not change the window so but that it could be closed in rainy weather, leaving the plants outside or inside as might be desired. The entire window was made by the lady of the house herself; from it an ingenious woman may gather many an idea to suit her own surroundings.

A wash-stand in one of the chambers was made of a large dry goods box, with a top of lattice, made of reglet sticks of

white cedar; the framework was made of wooden rods or poles, bought by the foot and cut to suit. A brass knob was screwed on the top of each perpendicular one, which gave quite a finished appearance.

The draperies of this chamber were of brown linen with an irregular design of poppies wrought over the surface. The bed



WINDOW CONSERVATORY.

curtains were bordered with poppies done in scarlet, with the following quotation as a helpful adjunct toward sleep:

"I bring," said the poppy yawning,
"The gift man longs to possess:
That he racks the world in seeking,
I bring him forgetfulness."

In addition to the usual rocking chair in the chambers, there were several of unpainted and unstained oak, with seats of sole leather woven in strips; indeed, there was no paint or varnish about the house; everything was simple, unpretentious, and yet exquisitely beautiful.

Some very pretty table scarfs were made of the ordinary French table napkin, which has an ecru center, with border of coarse white threads; above these a running design was worked in white cotton, and the ends fringed out. These wear a long time and repeated washing only improves them.

LAURA B. STARR.

A FINE wall hanging of pale gold silk tapestry with floral scrolls in cotton in various tints, spread upon the walls of an apartment, would form a handsome decoration. Some of the designs consist of a small floral band running along the fabric at intervals of four inches.

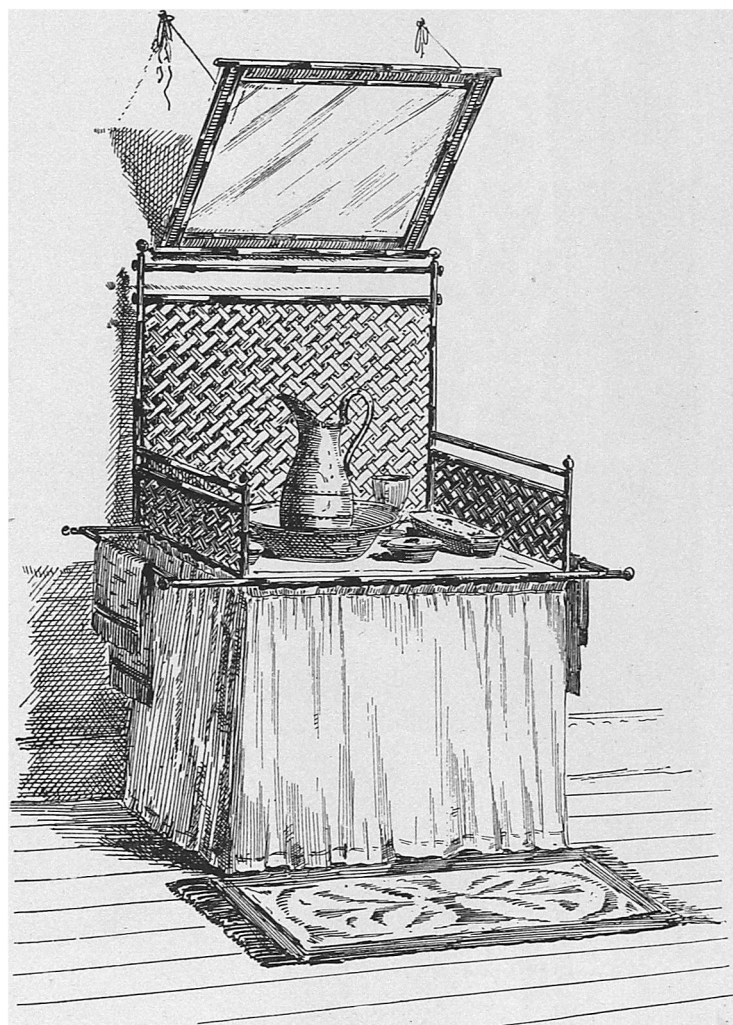
For a north room the coloring should be a warm tint of red or golden brown. For such a room Chinese porcelain with a red coloring and a red-cotton fabric called bez could be used. The hangings would be improved if bordered by suitable

needle work in yellow; and a better effect still is gained by using fringes of silk and beads. In deciding on a color-scheme for a country dining-room, the best decorators let the exposure of the room decide the color, and then harmonize the portières, curtains, screen, and china. Durable draperies that will endure constant light and stand the test of water are most suitable for a room that is to be in constant use.

Pictures are not necessary in the dining-room. The use of painted tapestry panels is the correct thing, in the way of pictures, and therewith the china and the coloring of the room will make a picture in itself.

A reason for the omission of pictures given by a decorator is that "pictures in dining-rooms make very little impression as pictures, because the mind is engrossed with the first and natural purpose of the room, and consequently not in a waiting and easily impressible mood."

A country dining-room, which is a model in coloring, is wainscoted and ceiled with light wood, with the walls covered with cartridge-paper of the same tone. At the top of the wainscoting is a ledge running entirely around the room, on which are set plates of old India china in groups of different sizes. On one side of the room, in a wide wall space, is hung a small mirror in a wide frame of carved yellow wood, at the angles of which are small Dutch plaques. The remaining decoration of the room is draperies of blue denims, with a design of leaping fish and widening circles printed in white outlines. The cotton rug on the floor is colored white, and light and dark blue, and the table and chairs match in color the wood



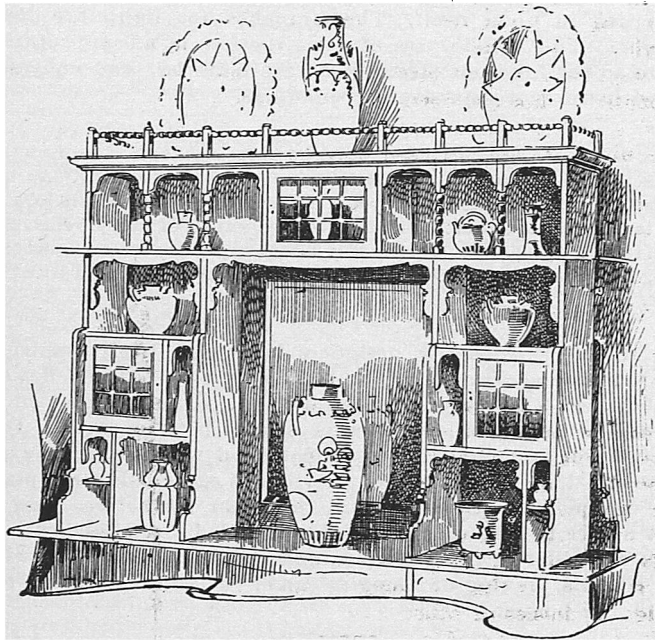
WASH STAND WITH TOP OF LATTICE.

used for the ceiling. The only sideboard is an artistic arrangement of set shelves filled with blue china. As the room has a sunny exposure, the coloring is all that could be desired.

FIVE great limited trains every day via New York Central—the most magnificent service in the world. See time table, this paper.

THE DECORATOR AND FURNISHER.

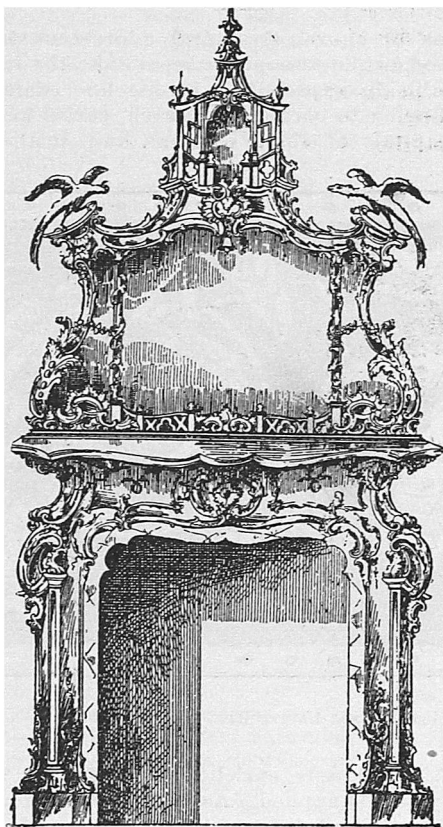
YELLOW and orange are warm colors and are of great use to the amateur whose natural tendency is to cold blues and greys. Yellow should be used with the greatest care with most blues, as they change color immediately upon contact and be-



AN ARTISTIC OVERMANTEL, BY J. S. HENRY.

come green. Yellow stands relatively next to white, and its lightest tones run into white by gradual variations.

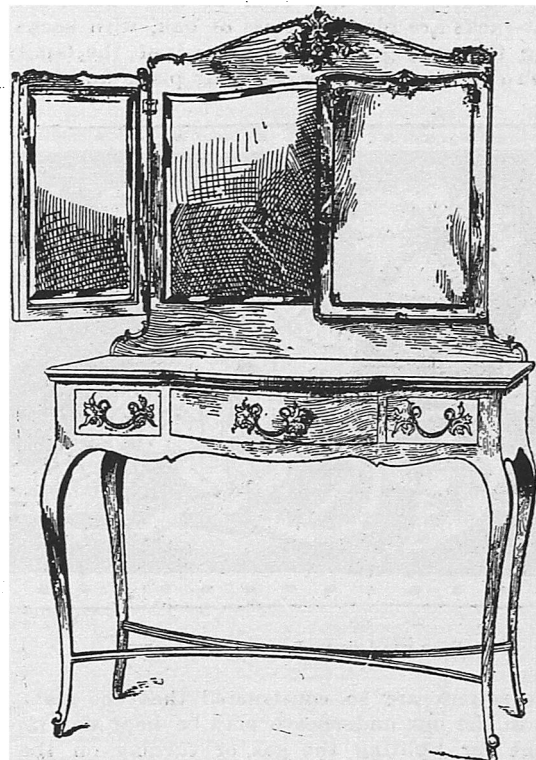
THE beautiful and durable Japanese tinsel netting may be used in decoration with the best results. It is combined with



MANTELPIECE IN THE ROCOCO STYLE.

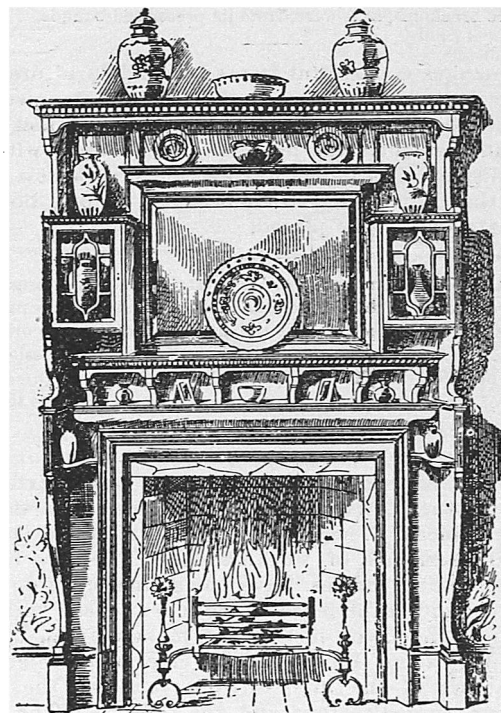
plain materials, or applied to curtains or portieres of plain color as a border, and also over cushion covers and lampshades and in numerous other ways. It is one of the few tinsel productions that will retain its brightness regardless of heat, gases and moisture.

ART moves in cycles of styles. New combinations of old styles may create a novelty with nothing new in principle, the novelty being only in the arrangement. We have few decorative forms that do not retain some element of a preceding period. Those of us who have given any attention to the origin and composition of styles will agree that in the present era there is little or no purity of style. Although we may accept some classi-



A LOUIS QUINZE DRESSING TABLE.

cal name for our purpose, we merely avail ourselves of the advantages of that particular style, making adaptations in form and color, discarding here, appending there, modifying this, strengthening that, reserving the right to make such changes as



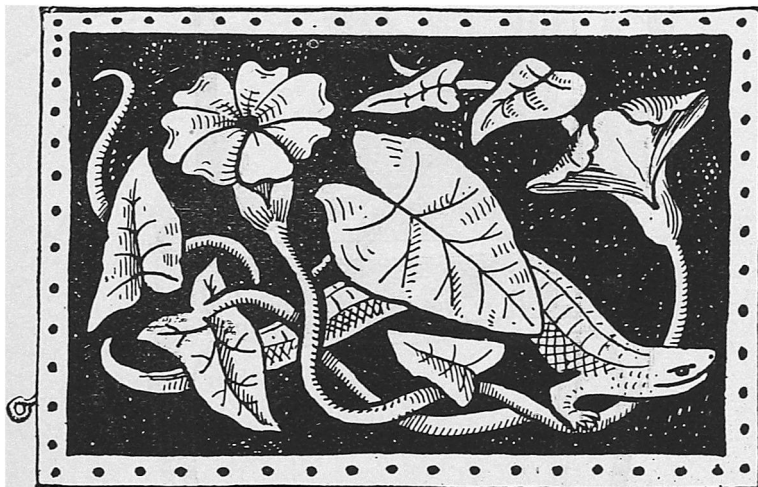
AN ARTISTIC MANTELPIECE.

will best accord with the surrounding improvements and with the temperament and outline of to-day. Still we endeavor to be as classical as our knowledge and resources will permit.

THE DECORATOR AND FURNISHER.

WHITE and gold, so much in vogue at present, are Louis Quinze colors, if they may be called colors, and easily suggest a selection of Louis Quinze forms to embody them. Some study as to the essential elements of the style will be more profitable to those interested in furnishing than an observation of promiscuous examples, as in imitation the effects are often exaggerated and the real thought overlooked.

HEAVY chairs of oak in styles which are copies of furniture used many years ago are now seen in large halls, and under hanging hat-racks are placed settees of oak, with backs carved and bearing the monogram of the head of the family. The seats of such chairs and settees are left plain and highly polished.



FLAP FOR LETTER RACK IN PYROGRAPHY.

ished. The settees are so constructed that the seats may be lifted, and in the box underneath may be kept wax tapers, the arrangement for lighting the gas, or turning on the electric light.

THE judicious treatment of interspaces is among the triumphs of the decorator. If diapering, in which contrast of line with the main form or mass of ornamentation is required is resorted to, there is a wider course in selection than decorators in general practically acknowledge, these being undoubtedly too much of inconsiderate adoption of old types. One effective mode of interspacing is allowing the ornament, when of a character suitable for this purpose, as a trailing plant, to break out, as it were, from its prescribed bounds.

CHERRY makes a beautiful frame for hall furniture. Chairs for halls may be seen of this wood with seats of stamped leather, or plain polished wood. One of the prettiest hat racks seen in a hall, had in the centre the head of a black bear, with mouth wide open, displaying a dangerous looking double row of teeth. The feet of the animal were so mounted as to form hooks upon which the hats were to be placed.

WE have two distinct courses of decorative work, purely ornamental design and figure subjects. In the former branch the art of the past contains some of the finest possible models, but the artistic should aim to originate new details on these lines and new combinations of color. Figure designing is the representation of poetic idealized subjects. The Pompeian figures afford an excellent idea of the manner in which the ancients gave grace to their figures, avoiding overloaded composition or confusing hues and lines.

THE musical instruments made in Italy in the sixteenth and seventeenth centuries, were probably the finest and most elaborate ever produced. They are valuable alike for beauty of material and excellence of workmanship. They are the handiwork of men whose names have sometimes come down to us, whose genius and experience surrounded them with pupils, thus founding schools of instrument makers in many of the towns of Italy. Rome, Bologna and Venice were celebrated for the manufacture of the lute, with its varieties, the mandola, the mandoline, the chitarrona and the theorbo. The lute consists of a pear-shaped body in pine or cedar, with a neck of moderate length, which in those of the theorbo type is double, and the elegance of its form made it a favorite. It was gradually inlaid with marquetry work of tortoise shell, mother of pearl and ivory, and its sound-board was adorned with pictures.

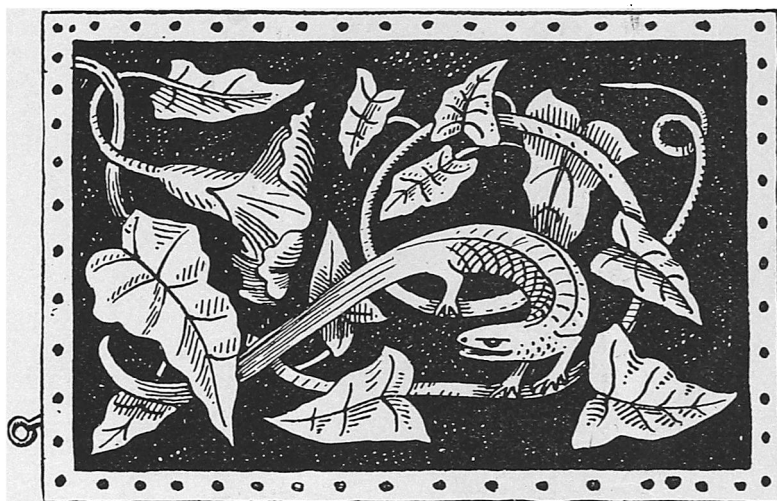
SOME exquisite examples of chandeliers for entrance halls have the body suspended by chains composed of slender links intermingled with various minute devices, having facets at various angles to reflect the light, and about which, for further varying of the surface, here and there a small leaf projecting or angling in upon itself. The branches for lights are finely wrought. This slenderness of construction is an appropriate tribute to the inherent strength of the material, and contrasts well with the more massive surroundings.

THE beauty of a bedroom does not consist in the costliness of the furniture and other appointments, but solely in their harmony and suitability. An iron bedstead painted white, with canopy and spread of pretty chintz, will look far better than a brass bedstead in a room where furniture is of a simple character, and yet there are people who will pay fifty dollars for a brass bedstead, and have nothing left to purchase the other articles which are indispensable in arranging a pretty room.

SOME of the leading designers have completely banished mirrors in the adornment of tables. A large basket of flowers may be placed in the centre, with small baskets connected at intervals around, and loose flowers strewn between them. One form of favor is a small gypsy bonnet filled with spring flowers, and with a long end of one of its ribbons extended to the place to be occupied by the recipient. Another attractive form of flower-holder is that of glass globes painted by hand with a design of daisies or other flowers, and tied around the neck with satin ribbons, leaving one long streamer for an index, as in the case of the bonnet.

WHILE Europe takes the lead in colored and enamelled glassware, this country has the credit of being equal to any other in the cutting of tableware glass, prisms and pendants. The charm of art glass is not only in superior beauty of surface, but in the production of changeable prismatic colors, produced by opposing angles or facets. Our home art glass is notable for abundant specimens of beauty of contour, whether the articles are for utility or ornament. Cut glass is charged with more lead than other descriptions, and is proportionately heavier. Doubtless in time we shall produce the most elaborate ornamental forms in which color and enamel play such important parts.

SPECIALTIES for church structural adornment in ironwork are widely varied, while wrought screens take the lead. These should be metallic in expression. In one fine example may be seen foliage clinging to cornice and arch, corbel and coup and crochet with capitals of single columns, and smaller clustered



FLAP FOR LETTER RACK IN PYROGRAPHY.

shafts foliated, and flowers enriched in copper, to which latter the repousse system is applied. As a matter of course, flowers and leaves are formed of different pieces of metal fixed together. The whole effect is aided by the coloring.

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